

**Leica**  
PHOTOGRAPHY







# Leica

## PHOTOGRAPHY®

VOLUME 21 • NUMBER 2 • 1968

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COVER



### David Ketchum

Portrait of the actress Geraldine Chaplin leaving a restaurant on Sunset Boulevard. The photographer is one of the first and surely one of the most versatile alumni of the Famous Photographers School in Westport, Conn. A writer and actor as well as a highly capable photographer, he has scripted and appeared in numerous television productions, notably the popular series GET SMART. Ketchum owns both a Leica and Leicaflex SL with a number of lenses. Here he used the Leicaflex with 90mm lens and Kodachrome II film.

### ◀ INSIDE COVER

#### Henri Cartier-Bresson

Mexico 1963

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The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.

## showplace

BURK UZZLE, photojournalist

Burk Uzzle's career in photography has included almost everything at practically every level. It is therefore somewhat surprising that almost none of the photographs on these pages were taken on a professional assignment. He has made it a point to carry two Leicas with him wherever he goes, because for him "photography is a love affair with life," a con-

tinuous response to the world around him. He has been totally committed to it since the age of fourteen.

While still in grammar school in his native Raleigh, North Carolina, he regularly published his sports photographs in newspapers all over the state. In his teens he worked for small town portrait photographers. Later, he went from door to door across the



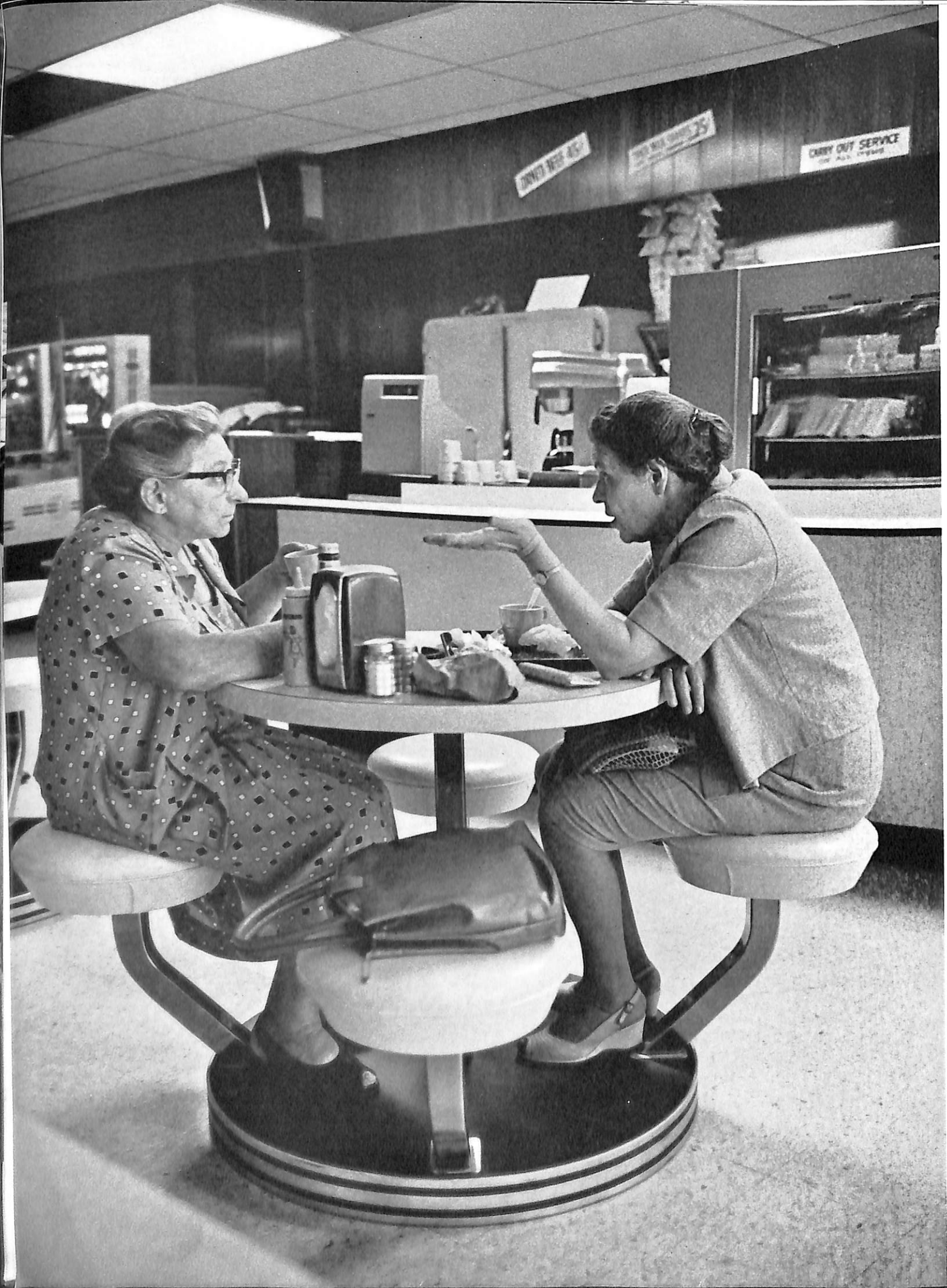














*All photographs were taken in various parts of the United States.*



North Carolina countryside, offering to do baby portraits or anything else that came along for one dollar a print. Married at nineteen, he moved on to a steady job as photographer on the Raleigh News and Observer, then worked for the Black Star Agency in Atlanta and in Houston, Texas, before beginning his six year association with Life Magazine.

Jetting from city to city and from country to country he became disillusioned with the kind of assignment which meant, he says, "swooping down from the sky to record with six cameras that which appeared in a hurry." It was an education in professionalism at a high level, but it also taught him what kind of a photographer he did not want to be. He felt out of touch with reality and took a summer off to hitch-hike and walk across the United States, carrying a sleeping bag and two Leicas. Here, the

challenge was "not to respond to superlatives, to the exotic, but to normality."

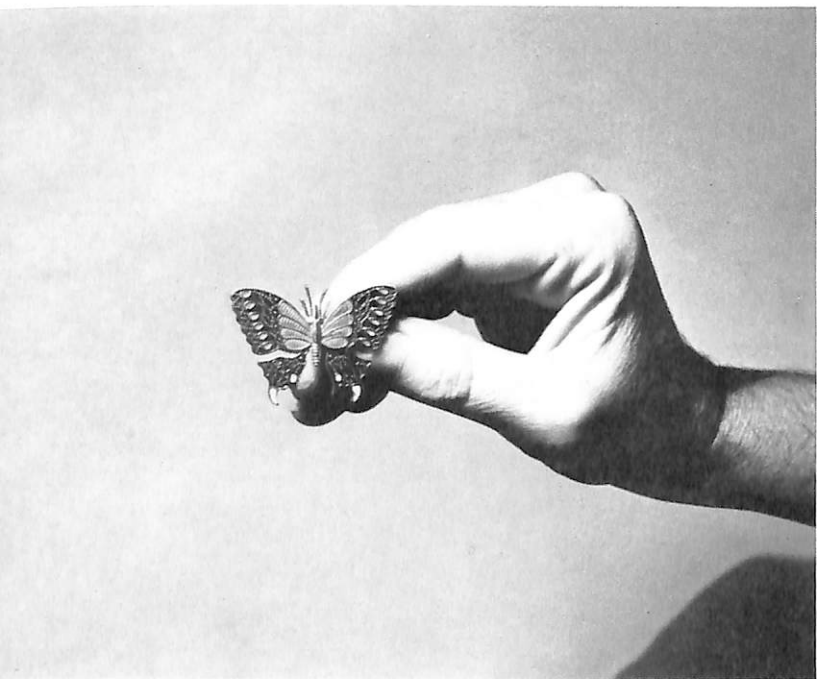
Two years ago Uzzle joined Magnum and found his spiritual home amidst the criticism, the help and encouragement of other member photographers.

Uzzle, his wife, and two young sons now live in the peaceful countryside of eastern Maryland. He still jets to far-off places, but there is time to question and to reflect.

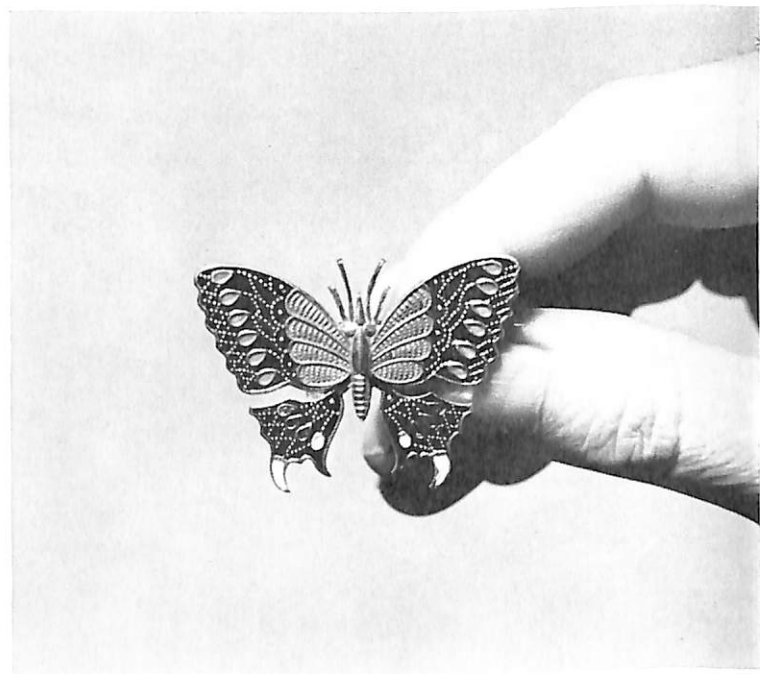
The photographs on these pages were born of an "intense, examined love for the United States," and a desire to reflect "a personal vision of contemporary America." We find the uniformity of so much of our life today — streamlined, super-efficient, impersonal. We sense also the warmth of his feeling for nature, for human values, and his credo to truly see the "ordinary" world with love, respect and honesty.

## close-ups with the Leicaflex SL | *Norman Rothschild*

through-lens meter ends calculations



50MM SUMMICRON set at 20 inches, without Elpro.



50MM SUMMICRON set at 20 inches, Elpro VIa.

Although Leica users have for decades enjoyed reflex focusing and framing of close-ups with the Visoflex, the Leicaflex SL has special properties that make it outstanding for such work.

For example, I like the Leicaflex's bright screen image, accuracy of framing and freedom from vibration. Tests I made using an older model Leicaflex with mirror lockup (for comparison) have convinced me that the SL does not need this feature.

And extremely welcome for close-up work is the through-the-lens metering system. This provides exposure readings with extension tubes or bellows in place and so obviates the need to worry about exposure factors. Since the metering system reads a selective area of the subject, really accurate exposure readings can be made of the small objects sometimes encountered in close-up work.

Another useful feature for close-up work is electronic flash synch to 1/100 sec., and expendable-lamp

synch to 1/250 with G.E. #5, Sylvania #25 and G.E. and Sylvania M-3 lamps. High speed flash synchronization is important where the light of the flash must permit both fast shutter speed and small apertures for adequate depth of field to be used at the same time. In outdoor or other bright light situations, high speed synch also helps suppress "ghost" images from possible movement recorded by the ambient light.

Also useful is the SL's ability to be reloaded while still mounted on a copying stand or tripod.

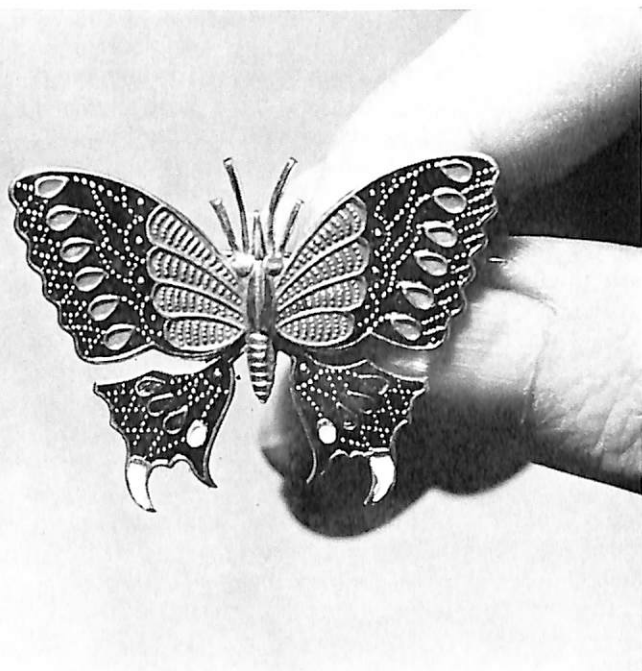
There are two ways to get closer to your subject than the distance marked on the lens focusing scale. You can use close-up supplementary lenses, such as the achromatic Leitz Elpros, or you can use extensions. And, in some cases, both approaches can be combined for super-close shooting.

Two different sets of Elpros are supplied. Elpros VIa and VIb fit the 50mm Summicron-R f/2. The

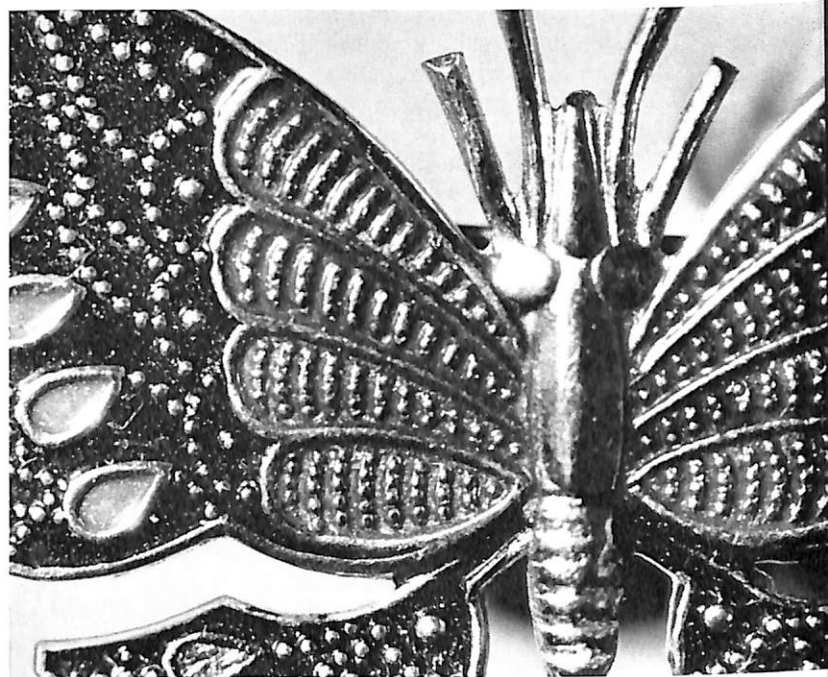


## Extension Rings for Leicaflex with 50 mm Summicron-R

Ring Combinations	Distance Scale	Approximate Subject-Film Distance	Reproduction Ratio	Exposure Increase Factor
14134-1 + 14134-2	$\infty$	9"	1:2.08	2.0
14134-1 + 14134-2	20"	8½"	1:1.63	2.4
14134-1 + 14134-2 + ELPRO VIa	$\infty$	8¾"	1:1.64	2.0
14134-1 + 14134-2 + ELPRO VIa	20"	8"	1:1.35	2.4
14134-1 + 14134-2 + ELPRO VIb	$\infty$	7¾"	1:1.35	2.0
14134-1 + 14134-2 + ELPRO VIb	20"	7½"	1:1.14	2.4
14134-1 + 14135 + 14134-2	5"	8"	1:1	3.6
14134-1 + 14135 + 14134-2 + ELPRO VIa	$\infty$	7 <sup>13</sup> / <sub>16</sub> "	1.09:1	3.5
14134-1 + 14135 + 14134-2 + ELPRO VIb	$\infty$	7 <sup>11</sup> / <sub>16</sub> "	1.23:1	3.5



50MM SUMMICRON set at 20 inches, Elpro VIb.



50MM SUMMICRON set at 60"; three extension rings for 1:1 ratio.

VIIa and VIIb fit the 90mm and 135mm Elmarit-R f/2.8. The recommendations in the chart provide the details of using each set. In some cases, similar magnifications can be had with two different focal length Leicaflex lenses and an Elpro. The longer the prime lens used, the greater will be the lens-to-subject distance for a given image size. This greater working distance gives greater convenience in placing or removing filters on the lens, shifting lights, and so on. The longer lens combination also gives a flatter perspective with less background material showing.

An image magnification of 1:2.6 is the upper limit for a single lens/Elpro combination. I know that there will be a temptation to combine two Elpros and get even greater magnifications, but image sharpness may suffer if you do this. Instead, obtain greater image magnification by using Leitz extension rings and tubes. These consist of a divisible extension ring No. 14,134-1 which fits the Leicaflex bayonet mount;

an intermediate, threaded extension tube No. 14,135; and a female divisible extension ring No. 14,134-2 which accepts Leicaflex lenses. The amount of image magnification you can get can be seen in the table.

You will notice that I have so far not mentioned the use of Elpros in connection with the extension tubes. This is because I feel that for practical purposes it's better to obtain the needed magnification, by use of the tubes themselves wherever possible. Elpros effectively shorten lens focal length, and (for a given image magnification), when used in combination with extensions, result in a shorter working distance than when tubes alone are used. I prefer the greater working distances.

At this point it should be noted that it is also possible to use the 90mm Elmarit-R and the 135mm Elmarit-R f/2.8 with Leitz extension rings and tubes. With extension rings 14,134 and 14,132, plus two 14,135 extension tubes, and the 90mm Elmarit-R,

it's possible to get life-size images. With the same extension tubes and the 135mm Elmarit-R an image magnification of 1:1.5 is obtainable.

It is not recommended to use the 35mm Elmarit-R f 2.8 or the 21mm Super-Angulon f/4 lenses on extensions, or with supplementary lenses.

Owners of Visoflex II and III Bellows extensions and Visoflex-adapted lenses, can use these by purchasing adapter No. 14,127\*. The same image magnification, working distance and exposure-increase tables used with the bellows for the Visoflex II and III Bellows or Leica M cameras will also apply when this bellows is adapted for use with the Leicaflex.

Now for some operational details. When Elpros are used alone, no change in operating the metering system of the Leicaflex SL will be needed. Metering is done with the lens wide open, as usual. However, when extensions are used, the automatic diaphragm mechanism no longer functions; manual, click-stop diaphragming takes over. Metering in these circumstances is done by stopping the lens down until meter needle and follow pointer are lined up. If turning the diaphragm fails to line the pointer and needle up, the shutter speed may be changed.

The sharpest close-ups will, of course, result if you use a steady tripod. For low-level work, on the ground or on a table top a combination of the Leitz Table Tripod (Cat. No. 14,100) and the large Leitz Ball-and-Socket Head (Cat. No. 14,121) provides a rigid, flexible support.

With the Elpros alone it is possible in many cases to work hand held, especially if fast films and high shutter speeds are used. Since diaphragm automation and exposure metering remain unaffected when Elpros are used, all you need do is focus and shoot in the usual manner. You can depress the depth-of-field preview button to get an idea of what the scene will look like at the exposing aperture. With extensions, metering is done at the stop in use. If this is a fairly large aperture, framing and composing, as well as focusing remain relatively easy. However, at the smallest stops, used to secure adequate depth-of-field, more care is required. For this reason, it's generally advisable to use the camera on a tripod. Composition and focus of the main object can be checked at the larger aperture, and the lens stopped down without changing the camera position. Finally, note that, at small apertures, the coarse micropism area, which is superimposed on the portion of the subject which is to be read for correct exposure, sometimes black out. This blackout will not appear in the finished picture, nor does it affect the position of the metering system.

It has been mentioned that small stops are gen-

erally used to secure adequate depth of field. This latter is not dependent on the focal length of the lens used, but on the final image magnification, f/stop and degree of sharpness (sometimes expressed as size of circle of confusion). I would like to encourage Leicaflex users to experiment with the use of the larger apertures and selective focus. This technique, aside from its artistic possibilities helps to isolate a subject from a "busy" background, or one of similar tone.

When using filters in close-up work it's important to focus with the filter in place. This is because any filter will shift the plane of focus. This is not a fault, but an inherent optical characteristic. If you focus and then place a filter on the lens, you may find that objects other than the main one focused on are in sharper focus. If the filter you intend to use is too dark to focus through, focus with a Leitz Skylight or other light colored Leitz Filter, and substitute the darker one when making the picture. Meter readings, of course, should be made with the actual filter you intend to use in position.

To a great extent, the metering system of the Leicaflex SL will compensate for the filter factor. However, the color sensitivity of CdS cells does not always match that of the film closely enough for complete accuracy. Consequently, some compensation must be made. This is outlined on page 11 of your Leicaflex SL instruction manual.

Close-ups and copying suggest the use of a rigid, yet flexible support such as the Leitz Copying Stand (Cat. No. 16,707). Its baseboard is a convenient repository for small objects or specimens to be photographed, manuscripts or books to be copied or for slide duplicating. It can be used for the Leicaflex SL, with or without Bellows, as well as for the Leica M cameras plus Visoflex and bellows setups.

But the newest and most interesting Leicaflex accessories, introduced at Photokina and shown in the New Products section of this issue, are the Leicaflex Bellows-R and the 100mm Macro-Elmar f 4 lens especially designed for close-up work. The new bellows unit and macro lens together provide continuous focusing from infinity to a 1:1 ratio. Furthermore, by using a double cable release, you can make use of the automatic aperture mechanism built into all Leicaflex "R" lenses. The built-in, through-the-lens exposure meter system of the Leicaflex SL just about eliminates the need for exposure-factor tables when you work at bellows extensions, since it automatically compensates for the extra lens-to-film distance in measuring the light. In addition to the new 100mm Macro-Elmar, the bellows accepts Leicaflex lenses from 50 to 180mm in focal length.



# Henri Cartier-Bresson

## recent photographs

It is almost thirty-five years since Henri Cartier-Bresson began to define the world in the viewfinder of his Leica. Committed to the present, to the Here and Now, his photographs are born of an immense appetite for seeing, for understanding, for distilling

from that which ever recurs and ever disappears. With his unerring feeling for the geometric rightness within the frame, and with the lyric warmth of his recognition, they continue to astonish with their quality of inevitability.

**Near Paris 1968** (*Center Spread*)

**Mea Shearim, Jerusalem 1967**











## SPECIFICATIONS • 400mm & 560mm TELYTS

	400mm	560mm
Maximum Aperture	f/5.6	f/5.6
Minimum Aperture	f/32	f/32
Angle Of View	6°	4½°
Filters	Series VII	Series VII
Focusing	Special Sliding Tube Rapid—Focus, With Wheel For Fine Focus	
Weight (w/out focus mount)	22 ozs.	61 ozs.
Minimum Focus	11'10"	21'8"
Minimum Area	6½"x9¾"	9¾"x13¾"

## Telyt 400 & 560mm lenses / by Bill Pierce

a working pro's report on the long ones

Leitz has put the fun back into long lenses by creating two lightweight Telyts with rapid focusing and a snap-in shoulder pod. And, as a professional, I've been asked for my opinion of them as working tools. The 400 and 560mm f/5.6 Telyts (Cat. No. 11,866 and 11,867) are long lenses, especially when you pull out those built-in, collapsible hoods. But weight has been minimized by making the lenses simple achromats that provide excellent performance without a lens-

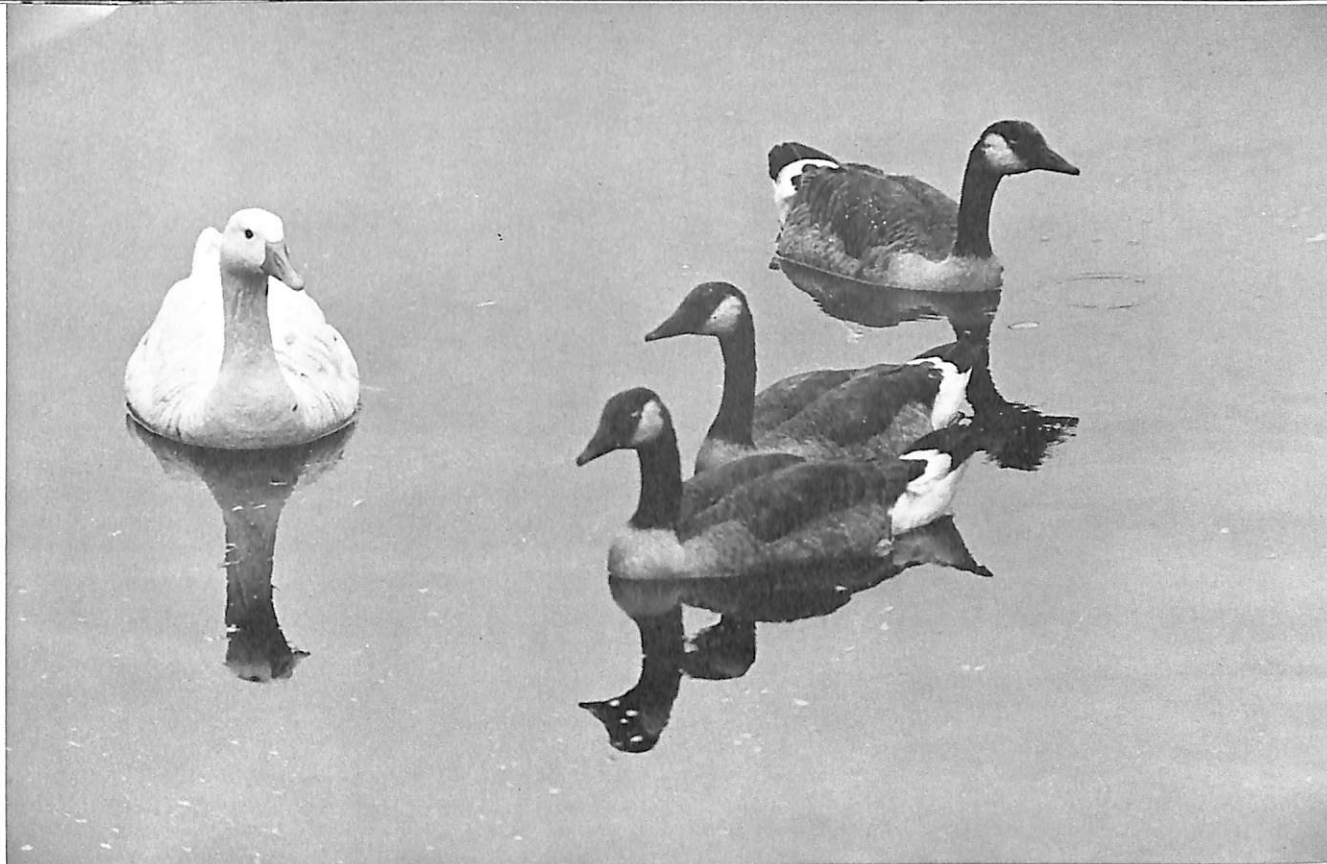
barrelful of glass elements. The uncomplicated design also maximizes optical contrast, just the kind of sharpness that you need for the majority of long-lens shots.

Both lenses are used on the Televit Pistol Grip Rapid Focusing Device (Cat. No. 14,136). It is a pistol grip with a trigger. Pull the trigger and the focusing mechanism goes into a freewheeling mode that allows rapid focusing just by pushing or pulling

HAND-HELD SHOTS are possible with lightweight 400mm Telyt, but larger image size of 560mm needs tripod for consistent sharpness.







EVEN ON A TRIPOD, rapid focusing feature of the Televit device helps keep moving subjects in focus. Lenses are amply sharp wide open.

the camera body in relation to the lens. Falling just under the thumb of the hand holding the grip is a knurled wheel that lets you brake the rapid focusing action and critically adjust the focus. Neither lens-head has a built-in diaphragm, but they share an Iris Diaphragm Adapter (Cat. No. 14,137) which fits the Focusing Mount and provides aperture control.

Now, imagine this. The 400mm Telyt focuses to 11' 10" and the 560 to 21' 8", overcoming one of the real deficiencies of many other long lenses. In practice this means that both lenses can pick up a closely cropped head shot of your pet cat. (Yes, our tests show that the lenses are whisker sharp.)

The combination of lightweight lens and superb human engineering in the pistol grip allow you to be freewheeling with these Telyts. Nobody, of course, wants to handhold a 400mm f 5.6 in shooting position for too long. But the rapid focusing arrangement minimizes the "at-the-eye" time during which you actually have to support the camera steadily. When you are not shooting, the unit hangs from a shoulder strap that screws into the grip.

When you *are* shooting you can handhold the Telyt when necessary and come up with good shots. With my left hand on the grip and focusing device and my right hand on the shutter release and advance lever, I find that the unit balances so beautifully that I can use it with or without shoulder pod.

Don't worry about having to shoot wide open to utilize the highest possible shutter speed. I worked in backlight with no problem and on 8x10s could even

read the serial numbers on the cameras of other photographers who were my test subjects.

My favorite method of handling the 400mm Telyt f/5.6 for a prolonged period of time is on a monopod. With the 560mm it's a necessity — unless you are just out to impress the neighbors. For the longer lens I prefer a tripod so that I can let go of everything and light a cigarette or rummage in my gadget bag on occasion. But even here, the light weight pays off. I have a collection of mutilated pan heads and tripod screws that couldn't stand up to the task of supporting other long lenses during the panning and tilting required by any active subject. But I used relatively small tripods with the 560mm Telyt without any repetition of this problem. And I'm happy to report that the rapid focusing is just as valuable when the unit is on a tripod.

Some other advantages I liked are: two adjustable stops in the focusing mechanism that let you preset focus and hit it without checking the ground glass, and a slot for Series VII filters is incorporated in the mount. (When you use filters, be sure to focus with them in position.)

The head of the 280mm Telyt will also fit the Rapid Focusing Device. The three-lenses-and-mount combination makes a very useful journalistic rig. For storage, the 400mm and 560mm break down into lens head, the preset diaphragm adapter that will accept either head, and the focusing device. Disassembled, these components and a camera fit in a conventional, medium-sized gadget bag.

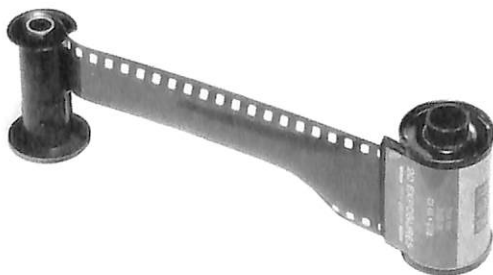
## new at Photokina

### soft case for "M" models



A handsome new soft leather case for M-model Leicas is now available for those who prefer this type to the unyielding contours of the traditional everready Leica cases. The soft case has a zipper which runs completely around both sides and the top of the case, permitting the front to drop completely out of the line of sight when the camera is put into action. The new case, is soft brown leather, complete with neck strap (Catalog No. 14,538) is \$14.40.

### quick-loading conversion kit



A new and convenient quick-loading take-up spool and film-positioning bar kit (Catalog No. 14,260) makes available to owners of Leica models M3, M2, M1 and MD, the fast, simple loading technique enjoyed by M4 owners. Conversion items include the spool and a clamp-on film-positioning bar which the camera owner can easily install himself. Cost of the do-it-yourself conversion units is \$9.00.

### motor-driven Leicaflex SL MOT



Announced earlier this year for a Photokina debut, the motorized Leicaflex SL was acclaimed, especially by professionals, at the recent photo exposition in Cologne. The Leicaflex SL MOT, as the new camera is called, is a special model designed for motorized operation. The battery-powered motor permits shooting at rates higher than three frames per second — and at all speeds from 1 second to 1/2000.

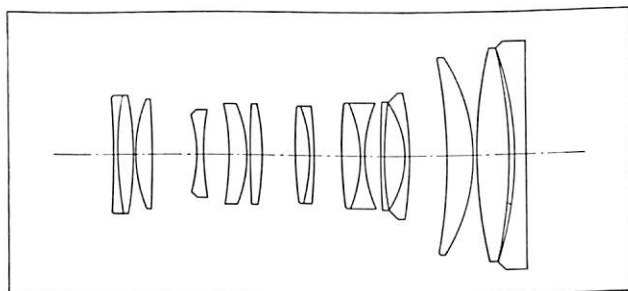
Power for the motor is supplied by a clip-on magazine with 10 "AA" cells, which will expose about 50 rolls of 36-exposure film before exhaustion. Spare magazines can be carried to permit a quick change of batteries in the field. For special circumstances such as cold-weather operation, a separate battery case holding 10 "D" cells can be connected to the motor.

The Leicaflex SL MOT is virtually the same camera as the SL with the addition of electrical and mechanical coupling elements in the base to make motorization possible. The camera can, of course, also be used without the motor for conventional photography. A switch on the side selects one of two operation methods: manual or motorized.



A frame counter on the back of the motor can be set for either 20 or 36 exposures and automatically cuts out the motor action at the end of the run. Remote control is also possible.

Size of the new motor alone is 6 x 3 $\frac{7}{8}$  x 2 inches; camera and motor together weight 3 $\frac{3}{4}$  lbs. The price of the Leicaflex SL MOT with 50mm Summicron-R f/2 lens and motor drive is \$1,365.00. As separate units the prices are as follows: Leicaflex SL MOT (Catalog No. 10,013) \$570.00, Motor (Catalog No. 14,077) \$621.00, and the 50mm Summicron-R f/2 lens (Catalog No. 11,228) \$174.00.



### 45-90mm zoom lens for Leicaflex

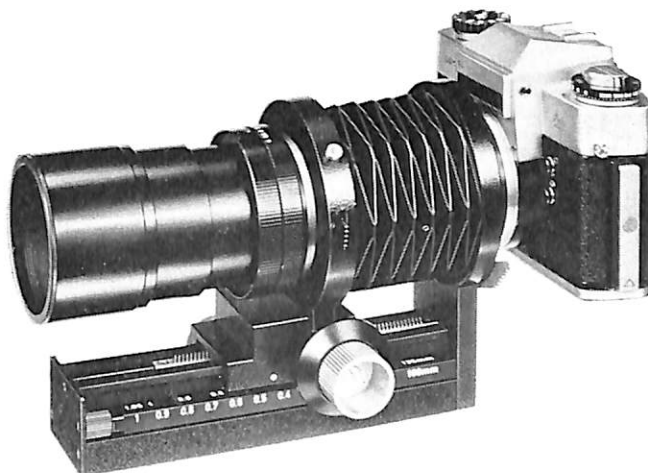
A 15-element, 45-90mm zoom lens introduced at Photokina now makes it possible for Leicaflex users to have in one optic everything from a mild wide-angle to a medium long-focus lens. Its diagonal fields of view range from 51° to 27°. The new lens, made by Angénieux, famous French manufacturer of zoom and other type lenses, and mounted for the Leicaflex SL, has a maximum aperture of f 2.8, making it suitable for virtually all types of photography.

Image quality is excellent, and no noticeable focus shift occurs as the lens is zoomed.

The Angénieux Zoom is designed to operate with the built-in exposure system of the Leicaflex or Leicaflex SL. It features an auto-diaphragm and couples to the through-the-lens metering system of the SL or the external metering system of the Leicaflex to permit light measurements at all preset apertures.

Large focusing and zooming rings provide quick, positive control over sharpness and image size, and click settings for both half and full stops are provided on the aperture control ring. A removable lens hood accepts Series VIII filters.

Only five inches long (without lens hood), the new lens weighs 1 lb., 12 ozs. Its shortest focusing distance is 39 inches (1 meter). The 45-90mm Angénieux Zoom f/2.8 lens for the Leicaflex and Leicaflex SL cameras (Cat. No. 98,000) is \$597.00.



### new bellows, macro lens for Leicaflex

Still more versatility is added to the Leicaflex system by the arrival of the Leicaflex Bellows and the 100mm Macro-Elmar f/4 lens. The latter is especially corrected for macrophotography at ratios from infinity up to 1:1, and this range of focus is provided when it is used on the bellows.

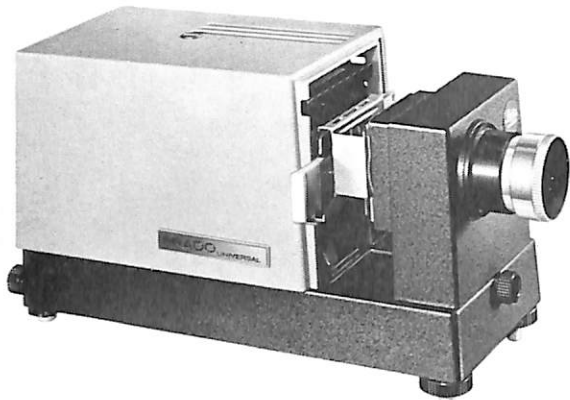
The new bellows offers semi-automatic aperture control by means of a spring-loaded device in one of the two focusing knobs provided. (One knob controls lens-to-subject distance, a second controls lens-to-film distance.) As you focus, the lens is fully open; when you release the knob the aperture automatically closes down to a preselected stop before exposure. The diaphragm can also be locked open or released by a cable release; a twin cable release can be used to operate both aperture and shutter.

Leicaflex bayonet mounts are at both ends of the bellows — the camera attaches to the rear, the lens in front. No adapters are needed. A four-sided, rotating scale on the bed of the bellows can be set to show millimeters of extension from 0 to 100, or scales of reproduction and exposure factors at various extensions for the 90, 100 and 135mm lenses.

The bellows can also utilize the three-part extension ring set (Catalog No. 14,139) to reach still greater ratios of reproduction — as high as 3:1 with the 50mm Summicron-R.

The 100mm Macro-Elmar f/4 is a four-element lens whose focal length is particularly suited for close up work, since it provides both comfortable working distance and good perspective. It is, of course, especially corrected for use at close subject distance and designed for use with the new Leicaflex bellows on which it focuses from an infinity setting down to a 1:1 ratio of reproduction.

The new lens has stops to f 22 and accepts Series VII filters. It weighs 13 $\frac{1}{2}$  ozs. including a built-on lens hood. The 100mm Macro-Elmar f/4 (Catalog No. 11,230) is \$159.00; the Leicaflex Bellows-R (Catalog No. 16,860) is \$129.00.



Prado Universal

### three new projectors shown

To traditionally superb projection quality, Leitz has added the last word in projection convenience with the introduction of the Pradovit-Color Autofocus. For, once the image of the first slide in the magazine has been made sharp on the screen, all that follow will appear and remain sharp — automatically. This is true, regardless of whether the slide has “popped” in its cardboard mount or is mounted between relatively thick glass plates.

The new projector (which is otherwise virtually identical to the Pradovit-Color) features an auxiliary optical electrical system and servo motor which make up an auto-focusing mechanism. Two small mirrors take light from the projector lamp and project it through lenses at the front surface of the transparency in the projection gate. The surface of the film reflects this beam toward two photo cells which measure its intensity. When the slide is in the proper plane of focus, both cells receive an equal amount of light. When it is not, one cell receives more light than the other. And when this is the case, an electric current pulse flows through the autofocus mechanism circuitry. Suitably amplified, it drives a servo motor which moves the transparency forward or back until it is positioned to reflect an equal amount of light to each cell, balancing the system, and placing it in the proper projection plane.

Other features of the Pradovit-Color Autofocus are like those of the Pradovit Color: accepts 2x2 inch and Superslides; 24-volt, 150-watt tungsten halogen projection lamp; accepts interchangeable lenses from 35 to 250mm, switch for reduced-power operation to increase lamp life, built-in interval timer (3-30 secs.), remote-control cord for magazine operation. The Pradovit-Color Autofocus (Catalog No. 30,713), complete with 24-volt, 150-watt projection lamp, 90mm Colorplan f 2.5 projection lens and snap-on projector cover, is \$276.00.

Another Photokina introduction was the Pradovit-Color 250, whose 24-volt, 250-watt tungsten halogen lamp is brighter than a conventional 110-volt, 500-watt projection lamp. The new projector is especially



Pradovit-Color Autofocus

designed for use at long projection distances or for large-screen or rear projection where extra screen brightness is needed. In addition to its brilliance (70 percent more light than the 150-watt lamp of the regular Pradovit-Color), the 250-watt lamp of the new projector remains uniformly bright throughout its 50-hour life (about twice that of a correspondingly bright line-voltage lamp). Like the Autofocus model, the Pradovit-Color 250 has all the features of the regular Pradovit-Color mentioned above. The Pradovit-Color 250, complete with 24-volt, 250-watt projection lamp, 90mm Colorplan f/2.5 projection lens (Catalog No. 30,615) and snap-on projector cover, is \$246.00.

A third projector, the Prado-Universal, is a newly designed and updated successor to the incredibly versatile Prado “500.” Designed for school, institutional and other professional projection, the Universal can be fitted to project anything from film strips to live microscopic specimens.

In updating the looks and performance of the projector, Leitz designers fitted it with the 24-volt, 250-watt lamp used in the Pradovit-Color 250 described above. Its high light output and relatively low current consumption make this lamp especially appropriate to the versatility characteristic of the projector itself.

A wide range of interchangeable slide carriers, lenses and field condensers make it possible to project 2x2 inch, 2¼x2¼ inch and 2¾x2¾ inch transparencies. Lenses from 35mm to 300mm are available, and a special long-base version of the Universal (comparable to the former Prado Auditorium “500”) can be used with lenses as long as 500mm for extremely long throws.

Other accessories for special purposes can be fitted to the new projector.

Price of the Prado-Universal “35” Professional Projector, for 2x2 inch slides, complete with 24-volt, 250-watt projection lamp and 90mm Colorplan f/2.5 projection lens (Catalog No. 31,620) is \$225.00. The Prado-Universal “2¼x2¼” with carrier for slides in 2¾x2¾ inch mounts, complete with 24-volt, 250-watt projection lamp and 200mm Elmaron f/3.6 projection lens (Catalog No. 31,629) is priced at \$270.00.





### **21mm Super-Angulon-R f/4 for Leicaflex**

A new addition to the Leicaflex system is the 21mm Super-Angulon-R f/4 lens, whose retrofocus (reverse telephoto) design permits viewing and focusing on the camera's groundglass.

The new 10-element lens has a back focus which permits the camera's mirror to operate normally, thus allowing more creative use of the extreme wide-angle (90°) lens through direct focusing and composition. Also, thanks to the retrofocus design, more even illumination of the image plane is possible than is the case with more conventional lens formulas.

The 21mm Super-Angulon-R has apertures from f/4 to f/22, and focuses from infinity to eight inches. Its mount has a combined feet/meters scale and a depth of field scale. A special clip-on rectangular lens hood which holds the 75mm (Series VIII½) filters in place is provided for the new lens.

Dimensions of the new wide-angle lens are: front diameter, 3 inches; length, 2½ inches. It weighs 13 ozs. The new lens couples to the exposure control system of the Leicaflex to permit through-the-lens readings with the Leicaflex SL. Price of the 21mm Super-Angulon-R f/4 (Catalog No. 11,813) is \$348.00.

### **180mm Elmarit-R for Leicaflex**

Toward the long end of the focal-length line for the Leicaflex is the 180mm Elmarit-R f/2.8 lens. Introduced at the 1966 Photokina, but only now becoming available, the 180mm Elmarit-R is a really long lens with ample speed plus the ability to couple to the exposure and automatic aperture systems of the Leicaflex. On the Leicaflex SL, it reads subject brightness by the through-lens metering system within only a 2° angle.

The 180mm Elmarit-R is a telephoto design with five elements; its diagonal angle of view is 14°. Focusing is from infinity to six feet, eight inches. Series VIII filters 63.5mm in diameter are used with the new lens, whose smallest aperture is f/16.

The 180mm Elmarit-R f/2.8, complete with built-on lens hood (Catalog No. 11,919) is priced at \$387.00.

### **Trinovid 7x42B binocular**



Although introduced earlier, a new model of the compact TRINOVID family of binoculars — the 7x42B — was shown at Photokina, and welcomed by eyeglass wearers for its high eye relief and especially large (6mm) exit pupil.

The eye relief (the distance from the lens at which the viewer's eye must be held to view the scene) of TRINOVIDs designated 'B' is designed to be far enough back so that eyeglass wearers can see the whole field of view even though their eyes cannot be held close to the eyepiece lenses. Retractable rubber eye cups keep out stray light from the side.

The 7x magnification is ample for general viewing — sports, hunting, hiking, boating, and so on. The 6mm exit pupil makes it easier to keep the subject in view while using the glass on unstable platforms such as the deck of a sailboat or the seat of a fast-moving car. A large exit pupil also means extra brightness — a big help at dusk and in other low-light situations.

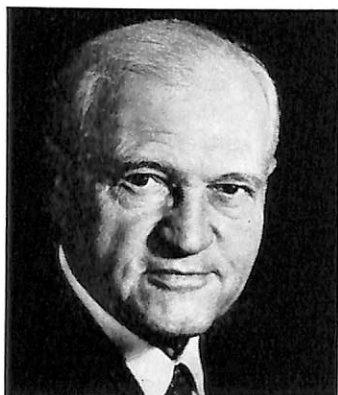
Field of view of the 7x42B glass is 140 yards at 1,000 yards; its weight is 23 ozs., its length less than 6¼ inches, its width about 5 inches. Complete with rigid leather case (Catalog No. 40,219) the TRINOVID 7x42B is priced at \$298.00; with soft leather case, (No. 40,220) \$292.00.

### **Televit-R device for Leicaflex**

The Televit-R, introduced at Photokina, is a rapid-focusing device accepting the 280 to 560mm Telyt lenses that is expressly designed for the Leicaflex cameras, and which attaches to them without adapters. Like the Televit Pistol Grip Rapid Focusing Device for use with the Visoflex, the new unit provides fast focus, both coarse and fine, for telephoto lenses, plus a firm pistol grip to afford a steady hold. The new unit for the Leicaflex (Catalog No. 14,146) is priced at \$384.00.



## focusing on...



### Henry Mann

Henry Mann, president and chairman of E. Leitz, Inc. died on August 25 at his home in New York City at the age of 78.

Mr. Mann, who directed the policies and set the high standards of customer service of the American firm headed E. Leitz, Inc. from 1952 until his death. In 1962 he became the first outside shareholder and a managing director of Ernst Leitz, GmbH, Wetzlar, W. Germany, the family-owned firm that manufactures the world-famous Leica cameras and Leitz microscopes and optical instruments distributed in the U.S. by E. Leitz, Inc.

Henry Mann's kindness, enthusiasm, generosity and youthful spirit were unfailing. He will be greatly missed by all who knew and worked with him.

### defensive weapon

Press photographers dealing with the occupational hazards of the '60s might take a hint from the pages of the English magazine "Amateur Photographer." They recently quoted Sean Flynn, free-lance photographer and son of the late actor Errol Flynn, telling it as it sometimes is on the photojournalism scene: "I remember one American photographer being besieged by a crowd of young people during a demonstration; one kid was being particularly obnoxious, and really needling the photographer. Eventually the crowd moved on, except for this one kid; the photographer took his Leica M3, wrapped the strap around his wrist and whacked the kid with it. Of course, he put him out cold. When we all went over the photographer said, 'Oh, that'll be OK; it's a Leica.' Surely enough, the camera worked."

### what's old?

Last November at The Ohio State University, the First Conference and Workshop of the Society of Photographic Collectors of North America was held to establish communications among collectors of photographica of all kinds. One of the featured speakers at the conference was Floyd Kenney, a representative of E. Leitz, Inc., who chaired a discussion of the pre-war Leicas and displayed his collection of veteran Leica cameras.

Naturally, the conference also covered many other aspects of collecting. Other speakers, such as Beaumont Newhall, curator of Eastman House museum in Rochester, N.Y. represented institutional collections of photographica. Both Newhall and Mrs. Joan Kerr of American Heritage Publishing Co., Inc. stressed, in their talks to the group, the value of individual collectors to historians and publishers as sources of unpublished material.

Collectors interested in getting in touch with others having similar interests can send inquiries to Walter Johnson, Dept. of Photography and Cinema, The Ohio State University, 156 West 19th Ave., Columbus, Ohio 43210.

### lost leader

*Tech Bits*, a Kodak publication normally given to material on such subjects as rare-earth laser glass, had the following item in its second issue for 1968. Because it deals with an experience common to many 35mm photographers, we reprint it here with Kodak's permission. "Here's a tip on how to recover the end of your film which you rewound completely back into a 35mm magazine. Apply a piece of double-coated transparent tape to a 1 inch wide strip of acetate or film about 5 inches long. Insert the strip, with the adhesive side facing the film core, through the lips of the magazine and carefully push 2 to 3 inches of it inside. Pull the strip back out gently. If the film doesn't stick to the tape, turn the core to push the film into firm contact with the strip."

### contest winner

One of 14 major prizes in the world-wide Leica photo contest which ended last May was an American, Harry G. Turner of Santa Monica, California. His prize-winning entry (9th prize) was a slide entitled "Seagulls." Other major prizes went to contestants in Holland (three), England (two), West Germany (three) and Peru, Italy, The Philippines, Austria, Luxembourg and South Africa with one each. Nearly 20,000 entries from 4,343 contestants were received.

## get the most from your motor / Norman Goldberg

it's really a super-hand

Too often when photographers say "motor drive," they think "rapid sequence sports photography." Not that a motorized camera doesn't do this superbly. It does. But it's such a common association that very little has been written about the whole field of motor-camera use — and it's quite a wide one.

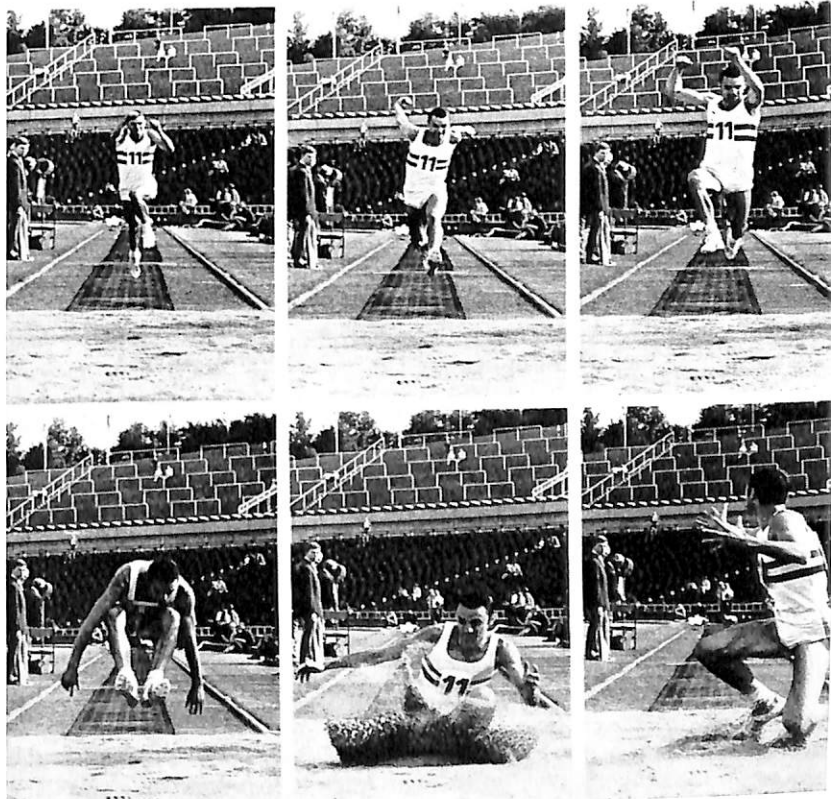
To get off to a clean start, forget phrases like "rapid sequence," "sports photography" and others that suggest similar feats. Instead try to think of the motor drive units for Leica M2 (also fits M1 and MP and soon to be available for M4) and that of the new Leicaflex SL MOT, as electro-mechanical hands. These hands can replace human ones to great advantage in certain situations because they are faster, longer, more patient, less sensitive to hostile environments, more steady, responsive to a wide variety of command signals, never get excited or nervous and are often permitted in places where humans aren't.

But the fact that it's faster shouldn't mislead you into thinking of your motor-driven Leica as a high-speed framing camera once you attach a motor to it.

It remains a 36 exposure camera, and at a continuous framing rate of three to four frames per second, the film will be exhausted after about ten seconds. So, obviously, the first consideration when thinking of a motor-driven Leica is that its film capacity is not unlimited. It follows that, except in rare instances, the entire roll should not be fired off in a single, continuous burst. Instead, it should be "budgeted" by firing short, controlled bursts of about two or three exposures at a time. In fact, for most news coverage, pioneers in motor-camera use now hardly ever make more than one shot at a time. They regard the motorized Leica as an "everready camera."

With this concept, they concentrate on the subject, relying on the motor-drive to shoot and wind at the touch of a finger. The camera is always left wound (at the completion of the motor's cycle), to make an exposure on command. With a motor drive assisting, all you need do is tap out exposures by means of the motor's switch button. There is no need to shift the camera in your hands or away from your eye. A fleeting expression or gesture is easily captured.

There's another good reason to restrain the urge to fire off a long burst of frames with the motor.



MOST POPULAR, but only one of many uses for the motor-driven Leica is for sequence sports pictures like this long-jump series.

A motorized camera has built-in frames-per-second exposure rates (the motor-drive for the M2 has both a high and low setting) which in all likelihood have no particular relationship to the event being photographed. Take the case of a girl walking up a flight of stairs. If the series of shots is to show her progress, step-by-step, the motor-camera would have to be synchronized to the motion of her feet. Otherwise, there would be no assurance that the orderly left-right-left-right ascent desired would not be recorded as a confusion of half-steps.

Lacking any sure way to synchronize her footsteps with the motor-camera, the best procedure is to use a short remote-control cable leading to a hand switch



and concentrate on pulsing the switch once each time she takes a step. In making this particular series, I tried both the random, continuous framing rate of the motor-camera and the method just described. The latter was preferable. But this very deliberate technique is limited to predictable or rehearsable events whose periods of motion are slower than the motor-camera's framing rate. For motion studies of faster periods there is no choice but to shoot continuously.

Another case where the continuous sequence technique is a "must" is shown in the water bucket series. Here the object was to get a picture of the water being thrown from the bucket with as much water *out* of the bucket as possible. Repeated attempts to anticipate the exact moment were futile, so a continuous sequence was shot. The results clearly show how indispensable the motor-camera was.

This illustrates the use of the motorized camera in what could be called a "shotgun" method; it does have its place in over-all motor-camera technique. News events which occur without warning often lend themselves best to the "shotgun" method.

The best practice though, is to heed my earlier words of caution and always bear in mind that those 36 exposures will zip through pretty fast when you hold down the switch button for sequences.

Now to the most useful feature for many photographers who use motorized cameras — remote control. Although used extensively for wildlife photography, the remote control features of the Leica motors are far too versatile to be limited to this use. One way to look at it is to regard the remote control feature as a super-long cable release. Any photography which must be done without the photographer standing behind the camera becomes easy with the motorized Leica. The most direct way to control the motor-camera remotely is by means of a simple switch at the end of a suitable cable connected to the remote outlet on the motor. A 15-foot cord (Cat. No. 98,712) and a 100-foot model (Cat. No. 98,713) are available for the motor drive (Cat. No. 98,700) for the M2.

What's more engaging, though, is the fact that any event which generates motion, heat, sound, light, or

other phenomenon which can be converted into an electrical signal can trigger the motor drive. All that's needed is the necessary transducer and power supply. This can become slightly involved in some cases, but specialists in this field can solve whatever problems you might have.

For a less exotic approach I've sketched out some simple rigs which will serve nicely as remote tripping devices for the motor-camera. And don't be afraid to try radio-control, just because you may not know anything about radio. Hobby shops sell a wide variety of transmitters and receivers for model builders. Prices are moderate and neither an understanding of radio nor a special license is required. Most of the less-expensive units have a range of about one quarter mile, which should fill the bill for most needs.

An interesting application of radio remote-control of a Leica took place several years ago and involved the late Milt Freier (former Press and Technical Representative for E. Leitz, Inc.). Milt was assisting the news photographers at one of the presidential inaugurations in Washington, D. C. As usual, the various press agencies were obliged to pool their resources and pictures due to the limited number of desirable vantage points permitted to them by the authorities. Again, as usual, the news services wanted a vantage point which the Secret Service would not permit. In this particular case it was inside the reviewing stand, where the President and his family would be watching the parade. No photographers were permitted anywhere near the stand, but the news people were set on getting a shot of the parade as seen from over the President's shoulder. The closest vantage point permitted by the authorities was across the street from the reviewing stand.

Milt came up with the idea of firing by radio control a motorized Leica that was pre-installed (with the approval of the Secret Service) in an inconspicuous looking white box neatly fixed to the inside of the stand. Milt and the other news people sat across the street, binoculars trained on the president, punching out shots as they saw fit. The results made the world-wide wire services.





GIRL WAS PHOTOGRAPHED in series made frame at a time in rhythm with her steps. Prints were cut out, pasted up, copied.



UNPREDICTABLE ACTIONS, such as water being tossed from bucket, are best photographed by firing random sequence with motor during action, then picking best frame for final picture. Slower actions, such as girl ascending steps, are best made in rhythm with the action by using the motor switch button to expose a frame at a time. The motor leaves the camera wound after each exposure has been made.

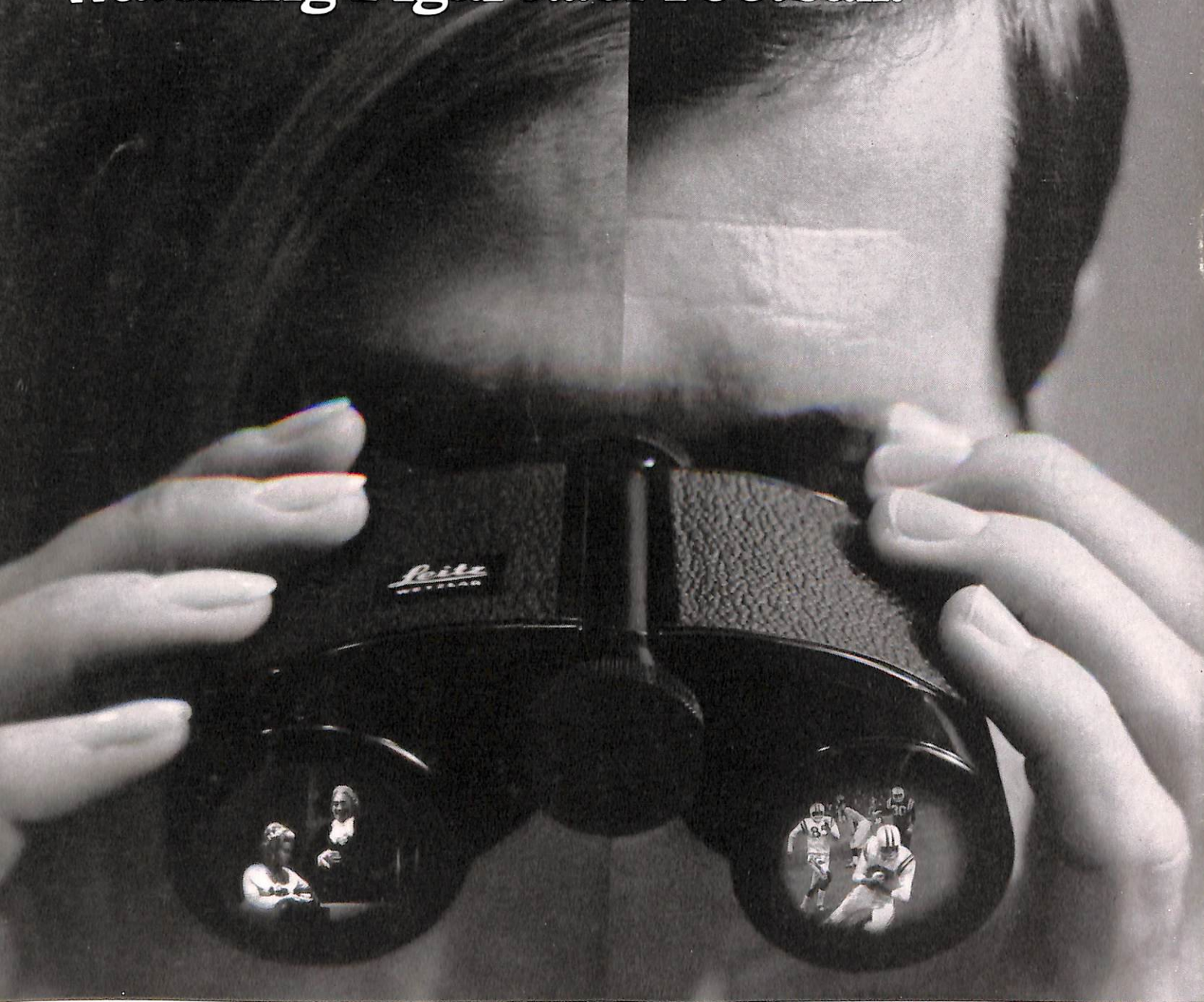
The copying of documents can be also made less tedious by using a motorized Leica. Often the camera is located high up on its copy stand, where stretching to wind and trip, then leaning down to turn a page becomes tiring. With a short remote-control cable plugged into the motor the operator can position himself anywhere he finds most convenient. This last technique can speed up work of this nature to the point where the limiting factor becomes the operator's skill in turning pages or changing artwork on the easel. A clever advertising photographer once told me how using a motor-camera had saved him hundreds of dollars in modeling fees. His assignment called for some still shots for a thirty second T.V. commercial. The commercial dealt with women's shoes and hats. For the shoes, he had a model do a little shuffle-dance while he fired short bursts with his motorized Leica from atop a stepladder. For the hats, he arranged four models around a bridge table, gave them a deck of cards, and once again fired short bursts with his motorized Leica. The whole job was done in a fraction of the time normally required, thus holding down the modeling fees, and the client was delighted with the unposed quality of the shoes.

One final application of the motor-camera — if you'll excuse a personal note. Although my Leica is equipped with a perfectly good selftimer, the only time I needed it, it didn't do the job. Oh it functioned properly, but the task I had was just not one for a selftimer. My wife and I decided we would like a family portrait. There are eight of us. Did you ever try to get eight people looking their best at the same instant — when that exact instant can only be guessed at from the distant view of a tiny selftimer lever? The solution came in the form of a large mirror, my motorized Leica, and a remote control switch leading from my hand to the motor. We sat facing the motor-camera (tripod-mounted) with the large mirror propped up behind it. Whenever we all seemed to look half-way human I pressed the remote switch. Thirty-six shots later I processed the negatives and made proofs. The truth is, there were so many good ones, we ended up by voting for the final picture.





# The unique His 'n Hers binoculars for watching Figaro...or Football.



## Trinovid 6x24

The Trinovid® 6 x 24 is the ideal his 'n hers binocular. It's light enough for a woman to handle comfortably in the theatre, and its 6X magnification and ultrawide field of view (6:36 ft. at 1000 yds.) makes it a great sports glass.

Only 3¾" short, the Trinovid 6 x 24 slips easily into a woman's handbag or a man's pocket. The size and weight of the Trinovid have been dramatically reduced by a unique roof prism. This makes the Trinovid 6 x 24 leaner and lighter than conventional binoculars of the same power. And the superb Trinovid coated optics give you a bright detail-filled

image, free of color fringes and sharp across the entire field of view.

This great-handling little binocular is made by Leitz, makers of the famous Leica® cameras — Trinovids are the only binoculars that have the superb Leica quality. Built for a lifetime of good looking, the Trinovid is remarkably shockproof, dustproof and weatherproof.

Get the one binocular that your whole family can use anywhere — the Leitz Trinovid 6 x 24.

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